

# THE MUSICAL TIMES

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EXETER HALL.

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Conductor, - - Mr. Barnby.

FOURTH SEASON, 1871-2.

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1871. WEDNESDAYS, NOVEMBER 15, DECEMBER 6, DECEMBER 20.

1872. TUESDAYS, JANUARY 20, FEBRUARY 6, FEBRUARY 20, MARCH 5, MARCH 19

WEDNESDAYS, APRIL 10, APRIL 24.

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**ACT I.**

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men," Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests," Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental. Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

**ACT II.**

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria." Scene II.—May-day Festivities.—The Trysting Tree. Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

**ACT III.**

Scene I.—A Dense Forest.—The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue." Scene II.—A Dungeon in Nottingham Castle. The Shrivings of Will Scarlett. Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Miserere Domine." Dead March. Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down." Scene IV.—Sherwood Forest.—The Trysting Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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## THE MUSICAL TIMES,

2nd Singing Class Circular.

OCTOBER 1, 1871.

## THE GLOUCESTER MUSICAL FESTIVAL.

By HENRY C. LUNN.

If it were necessary to add anything to the many arguments in favour of the Three Choir Festivals already advanced in this journal, we might dwell at length upon the nature of the surroundings during the meeting as utterly distinct from those which characterise a town in its holiday attire on any other occasion. We have repeatedly in our travels unexpectedly walked into streets thronged with groups of the lowest class of betting-men from the metropolis, staking with frantic haste and eagerness upon the probable success of some favourite horse: we have at other times found it almost impossible to thread our way through busy crowds of those semi-official individuals attracted, either from duty or curiosity, by the periodical Assizes. But enter one of the Cathedral towns during the progress of a Three Choir Festival, and, although you will not perhaps encounter the same marks of heartfelt enthusiasm to be seen in Germany—where art is worshipped almost as a religion—no person can fail to be struck with the refined character of the rejoicings which meet him on every side. Across the principal thoroughfares lines of flags are suspended, and merry peals of bells are constantly ringing during the week: on the Cathedral green too, the scene is really beautiful, when during a brief interval in the morning performance, friends from all parts of the country meet for conversation and promenade, or are seen hurrying into the many houses hospitably thrown open for the occasion. The hotels are full—not of feverish and excited sportsmen, but of artists and art-lovers—and whatever may be said of the musical attractions of London being drawn so closely towards the Cathedral towns by the increased facility of communication, we know, and can affirm by experience, that very many residents in the country, including some of the best county families, have derived all their knowledge of the grandest sacred musical works through attendance at the Three Choir Festivals, and would cease to hear them were these meetings abolished.

The 148th meeting of the three choirs of Gloucester, Worcester and Hereford, this year held at Gloucester, commenced on Tuesday, the 5th ult. The engagements at the Festival, as far as the instrumentalists were concerned, were everything that could be desired; for assuredly much of the success of the music was mainly owing to the steady and experienced playing of the excellent artists forming the orchestra; but local interest was once more apparent in the selection of the vocalists; and although we have nothing whatever to say against either Miss H. R. Harrison or Miss Martell as promising singers, we contend, as we always have done, that a Musical Festival is not the place where the strength of *débütantes* should be tested. With regard to the choice of music, save that only one novelty was produced, not a word can be urged in complaint, whilst much, very much, may be said in admiration of the artistic feeling which prompted the performance of works but imperfectly, if at all, known to the best supporters of the Festival. Dr.

Wesley is always in earnest; and however we may differ from him in opinion as to his power to hold a large body of executants firmly in hand—however we may disagree with him when he hurries forward the choruses of Handel, or drags those of Mendelssohn, we thoroughly believe that he reads the works according to his own conviction, and resolves to enforce his theory. Thus far then he braves criticism, and must be content to bear the consequences. But if, as we believe, we are indebted to him for the introduction of Bach's "Passion Music," how much must our thanks to him as an artist outweigh our strictures upon him as a conductor. At a time when the Three Choir Festivals are placed upon their trial, the sublime strains of Bach, illustrating as composer never before illustrated the sufferings of our Saviour, in the very Cathedral which sacred music has been said to "desecrate," will be the most decisive answer to any objections that can be urged—will prove more effectually the solemn and deeply religious nature of these performances—will plead more eloquently the cause of the widow and orphan, than all that could be written or preached on the subject by the most eminent authors or divines.

The morning service began at ten o'clock on the opening day of the Festival. That union is not always strength was fully proved by the manner in which the whole of the chanting was conducted; for, although perhaps each choir separately might have been thoroughly competent to the duty, certainly the three in combination produced a result by no means conducing to a feeling of devotion. Boyce's anthem, "O where shall wisdom be found?" was better sung; and favourable mention must be made of the excellent way in which Bach's Pedal Fugue in B minor was played by Dr. Wesley's pupil, Mr. J. K. Pyne. The sermon was preached by Canon Tinling, who took for his text part of the 1st verse of the 3rd chapter of Malachi, "The Lord whom ye seek shall suddenly come to His temple." No doubt the observations upon the performances about to take place in the Cathedral were thoroughly sincere; but we cannot think that the Rev. gentleman was fully justified in undertaking to preach the Festival sermon, unless he conscientiously believed in the beneficial effect of the Festival itself. There may be truth in his remarks as to the necessity of making these meetings more exclusively sacred—it may also be a question whether the custom of winding up the proceedings with a Ball should be adhered to; but on the very morning of the Festival, when it is well known that all the arrangements for the week are not only definitely settled, but published, an attack from the pulpit on the method upon which the meetings are conducted can do no possible good, and may have the effect of doing a vast amount of harm.

At one o'clock the first performance took place in the Cathedral, the attendance however being but scanty, mainly owing no doubt to the many attractions which were to follow. The first part consisted of Handel's overture to "Esther," the "Dettingen Te Deum," and Mendelssohn's Hymn, "Hear my prayer." The overture was well played, and formed an appropriate opening to the selection from the works of its composer which succeeded it. The "Te Deum" was unequally sung; but some of the choruses, especially "To Thee, Cherubim," and "Day by day we magnify Thee," brought out the fine tone of the choir with much advantage, the sopranos particularly distinguishing themselves in many portions where in more ambi-



tious monster performances a very decided weakness has been perceptible. Most of the solos were effectively given, those by Mr. Lloyd and Mr. Lewis Thomas creating a marked effect upon the audience; and Miss Martell, to whom was assigned the contralto part, although perhaps scarcely satisfying those who believe that great works demand experienced singers, was as fairly successful as her most sanguine friends could have anticipated. The orchestra was everything that could be desired, the exacting and prominent trumpet parts receiving, as usual, ample justice from Mr. T. Harper. Mendelssohn's "Hear my prayer" is too beautiful a work to be attempted without very sufficient rehearsal with the principal vocalist. The chorus was wavering throughout; and although Madame Cora de Wilhorst, who sang the solo, took the utmost pains with the music, there was an obvious want of sympathy with the orchestra, a fact easily accounted for if, as we have heard, the part was only seen by her for the first time on the Sunday preceding the Festival.

The second part of the morning's performance was devoted to Handel's "Jephtha," which was given with Mr. Arthur Sullivan's excellent additional accompaniments, originally written when the composition was revived at the "Oratorio Concerts" in London. With such a band, chorus, and principal singers, this work should have gone better than it did. Some of the choruses were sung with precision and fervour, amongst which we may cite, "O God, behold our sore distress," but the music seemed strange to the choir, and although it might be said that the work was as well given as could be expected under the circumstances, we can scarcely hope that we shall be justified in raising our expectations on a future occasion whilst the circumstances remain unaltered. The solo parts were allotted to Madlle. Titiens, Madame Patey, Mr. Vernon Rigby and Signor Foli, all of whom were thoroughly efficient. It is almost superfluous to praise Madlle. Titiens' delivery of "Happy they," and the well known "Farewell, ye impid springs," or to enlarge upon Madame Patey's impressive rendering of the air, "Scenes of horror," but the warmest commendation must be awarded to Mr. Vernon Rigby, who gave the whole of the trying tenor music, especially the recitative, "Deeper and deeper still," and air, "Waft her angels," with a truth of expression which materially raised him in the estimation of all his hearers. Signor Foli sang the bass recitatives with much intelligence, and Miss H. R. Harrison, (who made her first appearance), and Miss Martell were useful in the subordinate parts. The novelty of the evening performance in the Cathedral did not have the effect of attracting so large an audience as we expected; but those who were present were amply repaid, not only by the music, but by the beautiful appearance of the building lighted by gas jets, the whole of the nave being brilliantly illuminated. The programme comprised selections from Haydn's "Creation," and Handel's "Israel in Egypt," each a masterpiece of its composer, but presenting perhaps as strong a contrast in style as could possibly have been chosen. The comparatively straightforward and possibly more familiar music of Haydn, was much better executed by the choir than that of Handel. "The heavens are telling" and "Achieved is the glorious work" were well sung throughout, a greater attention to gradations of tone being observable in these than in any of the other choral pieces in the Oratorio. In

the solo portion of the movement "The marvellous work," and the air "With verdure clad," Madlle. Titiens created a genuine effect; Madame Cora de Wilhorst gave "On mighty pens" with much success; and Mr. E. Lloyd in the two well-known solos "Now vanish" and "In native worth," thoroughly established himself as a conscientious and reliable exponent of high-class sacred music. Signor Foli and Mr. Lewis Thomas gave much importance to the bass parts, the former singing "Rolling in foaming billows," and the latter "Now heaven in fullest glory shone," with true appreciation of the composer's meaning. The selection from "Israel in Egypt," was given with the additional accompaniments supplied by Mr. G. A. Macfarren, upon the merits of which we have commented both on their performance at the Norwich Festival of 1866, and at the "Oratorio Concerts." The singing of the choral portion of this Oratorio was, as we have already said, most unequal. "He led them through the deep," was taken so fast that the passages could scarcely be executed; and, although other choruses were very much more satisfactorily given, the general effect was one of indecision, the worst fault perhaps to characterise a work, the massive grandeur of which is scarcely to be found in the whole range even of Handel's sacred compositions. The solos were entrusted to Madlle. Titiens, Madame Patey, Mr. Vernon Rigby, Mr. Lloyd, Signor Foli and Mr. Lewis Thomas. The singing of the ladies in this work is too well known to need more than a passing eulogium; but it may be said that Mr. Vernon Rigby made a special feature of the air, "The enemy said;" that Mr. Lloyd gave the few recitatives assigned to him with good declamatory power; and that Signor Foli and Mr. Lewis Thomas produced the usual effect in the florid duet, "The Lord is a man of war."

Mendelssohn's Oratorio, "Elijah," drew a large audience to the Cathedral on Wednesday morning, and we have no hesitation in saying that the performance of this work was by far the best during the Festival. The part of the Prophet was sung by Signor Foli; and, although much of the music, as must have been previously known, was too high for him, he gave good effect to the principal solos, especially distinguishing himself in the duet with the Widow, and the expressive air, "It is enough." Madame De Wilhorst, who sang the soprano music in the first part, gave the scene with the Prophet with much religious fervour, and Mr. Bentham's delivery of the air, "If with all your hearts," proved that he has well studied sacred as well as operatic music, but he has yet to gain that confidence which long experience alone will give him. A good word must be said for Miss Martell, who, although better in the concerted music than in her solo "Woe unto them," evidenced the possession of good musical feeling in all she did, a fact which would no doubt have been more apparent had she not been placed in a false position by being in the company of such distinguished artists. The singing of Madlle. Titiens in "Hear ye, Israel," of Madame Patey in "O rest in the Lord," and of Mr. Vernon Rigby in "Then shall the righteous," was beyond all praise; and Miss H. R. Harrison, Mr. Hunt and Mr. Brandon lent efficient aid in some of the concerted pieces. The choruses were given with good effect; and several would we think have been re-demanded, had etiquette not forbidden any demonstration. But

when the grand culminating point of the first part of the Oratorio had commenced—the stupendous chorus “Thanks be to God”—most of the Stewards, who up to this time had borne the music with praiseworthy composure, rose from their seats, set the doors of the Cathedral wide open, and beckoned the ladies out to lunch. At the risk of having our toes trodden on by indignant refreshment-seekers, we boldly kept our place; but the small minority of music-lovers had but a poor chance of stemming the tide after official authority had tacitly announced that the last piece was merely a choral voluntary to sing the people out. There can be little hope of securing the decorous attention of a Cathedral audience to an Oratorio, until those who hold recognised positions at the Festival see the necessity of setting a better example.

The performance on Thursday morning commenced with Bach’s “Passion Music;” and if there be left any doubters of the magical effect of this grand work, upon listeners unaccustomed to what is termed the “severe school” of the great contrapuntist, we could wish that they had been present to witness the earnest and devout appearance of the audience—or rather of the congregation, for those who came but to hear remained to worship. It was evident that Dr. Wealey had bestowed much attention upon the preparation of this music; for, in spite of certain shortcomings which it is not necessary to specify, it certainly went on the whole tolerably well. The performance was interesting, too, on account of the steadiness with which the conductor adhered very closely to the score of Bach throughout, as nearly indeed as he could, seeing that some of the instruments originally employed are no longer in use. The choruses were exceedingly well sung, considering how unfamiliar they must have been to the majority of the singers; and we may especially instance “O man, thy heavy sin lament,” with its wonderful florid contrapuntal passages against the chorale sustained by the sopranos, which was marvellously kept up by every division of the choir, notwithstanding the hazardous speed at which it was taken. No attempt was made to introduce variety of tone in the chorales; and as they were all accompanied by the organ and orchestra, although a certain effect was unquestionably lost, it was replaced by perhaps a more decided realisation of the singing of these tunes by the body of the congregation, as originally intended. The soprano solos were given by Madame Cora de Wilhorst, who fully proved that she had carefully studied the due expression of the words. In the air, “Jesus, Saviour, I am Thine,” she was particularly effective, and won by the most legitimate means the good opinion of her hearers. Madame Patey’s delivery of the pathetic solo “Have mercy” (with M. Sainton’s excellent violin *obbligato*) was a model of expressive singing, and Mr. E. Lloyd materially enhanced the good opinion already formed of his powers, by the truly artistic manner in which he gave the whole of the trying tenor music. Signor Foli sang the words given in the original to our Saviour with thorough comprehension of their purport, and Mr. Brandon (of the Gloucester Cathedral Choir) gave much effect to the remaining bass solos. The second portion of the programme commenced with the Oratorio “Gideon,” composed for the Festival by Mr. W. G. Cusins. The text of this work has been compiled from the Scriptures by the Rev. F. T. Cusins, M.A., with much judgment, but its proportions are so small that it can scarcely, we

think, with justice be termed an Oratorio. It is, however, exceedingly dramatic, and gives ample scope for variety in the music. The principal characters are Gideon, an Israelitish Woman, an Israelite, an Angel, and a Prophet. We think that the effect would have been better had more importance been given to the character of Gideon; but, unless the work were moulded on a larger scale, this could scarcely have been effected without dispensing with much of the solo music for the other voices, and the temptation of giving prominence, even within a limited space, to soprano, contralto and tenor, is perhaps too great to be resisted. Mr. Cusins has, however, made excellent use of the means within his reach, and has worthily sustained his growing reputation as a composer. Passing over some obvious reminiscences, rather than plagiarisms, from the works of Mendelssohn and Gounod, we may at once say that “Gideon” is a composition of very decided merit. Throughout the Oratorio, the adaptation of the music to the words is remarkably happy, the harmonies although somewhat unduly forced in parts, are usually appropriate and carefully written, and the instrumentation shows an intimate knowledge of the resources of the orchestra. Amongst the most prominent choral pieces we may instance the chorus “Help us, O God,” in F minor, in which a well marked phrase given out by the tenors, with a triplet orchestral accompaniment, is effectively answered in turn by the other voices, the music throughout expressing with much fidelity the earnest supplication of the people of Israel. A fugal chorus, “Through God we shall do great acts,” evidences the composer’s faculty of grappling with the higher school of writing, and indeed contains more legitimate proof of power than the somewhat ambitious “Battle Chorus,” which, with all its clever vocal and orchestral effects, scarcely seems as spontaneous as the choral pieces first named. The Chant “Lord, Thine arm” (occurring in the movement containing the “Triumphal March”) a bold crotchet orchestral bass accompaniment running throughout, is highly dramatic; and much praise must be given to the vigorous final chorus, “O God, wonderful art Thou” (with its incidental soprano solo,) the contrapuntal writing being extremely good, and the instrumentation, although occasionally too noisy, showing a skilful and experienced hand. As the reason assigned for the non-production of Mr. G. A. Macfarren’s Oratorio “St. John the Baptist” (to which we gave publicity in the last number of the *Musical Times*) was that no baritone singer had been engaged for the Festival, it appeared strange to us when we found that one of the principal parts of Mr. Cusins’s composition had been written for this very voice; and, although it is true that Mr. Lewis Thomas, who sang the music is not a baritone but a bass, we could not help thinking that if he sang out of his compass in one work, he could have done so in another. This, however, by the way; and we have now only to express our unqualified admiration of the manner in which Mr. Thomas acquitted himself of his task. In the scene with the Angel, “Alas, O Lord God” (the soprano part of which was finely sung by Madlle. Titiens) his interpretation of the music was in the highest degree effective; and the air, “Though I am sometime afraid,” although constantly kept upon the highest notes of his voice, was given with just expression and good intonation. Madlle. Titiens took the utmost pains with the air “The Lord. He it is,” which is extremely

melodious, and certainly one of the best written solos in the work. We should prefer the contralto air, "The righteous shall rejoice," to the one commencing "The eyes of the Lord" (both excellently given by Madame Patey) were we not constantly reminded of its similarity to Mendelssohn's "O rest in the Lord," a resemblance which was perhaps made additionally manifest to the audience from the effect created by the same singer in the air from "Elijah" on the previous morning. The two tenor solos, "O remember not," and "O sing unto the Lord," were given in Mr. Rigby's best style, the first named air affording good opportunity for expressive *cantabile* singing, and the second, with its preliminary impressive recitative, enabling this rising tenor to display to great advantage his declamatory powers. The dramatic feeling of the Oratorio was sustained with a care which we should like to see exercised in the performance of other works; for the music of the two Angels was sung by Miss H. R. Harrison and Miss Martell, and the single recitative, "Thus saith the Lord God," assigned to the Prophet, by Mr. Brandon, the principal characters being thus left to retain their individuality throughout. No praise can be too great for the manner in which the choruses were rendered; every point was attacked with a vigour which, although no doubt partly owing to Mr. Cusins's precision in conducting, reflected the greatest credit upon the choir. The orchestra too was thoroughly efficient, and a good word must be said for the harp playing of Mr. John Thomas, which contributed greatly to the effect in the highly dramatic instrumental piece which precedes the duet, "Alas! O Lord God," already mentioned. The success of the Oratorio was most decisive with the audience, for although applause is necessarily disallowed in a Cathedral, murmurings of gratification are not to be repressed; and we have but little doubt that in a secular building in the metropolis, Mr. Cusins will shortly have an opportunity of hearing this silent satisfaction translated into distinctly audible marks of approval. "Gideon" was followed by a short selection from Spohr's "Calvary," including the overture, the soprano air with chorus, "Though all thy friends" (solo by Madlle. Titiens), the beautiful trio, "Jesus, Heavenly Master" (by Madlle. Titiens, Miss Martell, and Madame Patey), and the two choruses, "Gentle Night" and "Beloved Lord."

Little need be said of the performance of the "Messiah" on Friday morning. The principal parts were sustained by Madlle. Titiens, Madame de Wilhorst, Miss H. R. Harrison, Madame Patey, Mr. Vernon Rigby, Signor Foli and Mr. Lewis Thomas. How all the eminent artists named acquitted themselves in this familiar music must be tolerably well known to the public; and, although Miss Harrison in "He shall feed His flock" almost came to a standstill, it is but fair to say that the fault rested not with her. The choruses on the whole were well sung, "And He shall purify," and "All we like sheep," being perhaps the most noteworthy. The Cathedral was very full.

We were glad to find that a praiseworthy attempt was made to introduce good music at the secular concerts at the Shire Hall. On Wednesday evening a selection from Handel's "Acis and Galatea" was given, the principal features in which were "Hush, ye pretty warbling choir," "As when the dove," and "Heart the seat of soft delight," by Madlle.

Titiens; "Love in her eyes" (finely given by Mr. Vernon Rigby), and "O, ruddier than the cherry," in which Mr. Lewis Thomas managed to create a decided effect without singing the high G at the end, according to the pattern set by Mr. Santley. Some of the choruses went well, but the finest of all "Wretched lovers," was marred by being taken too fast. After a violin solo, on airs from "Faust," brilliantly played by M. Sainton, and deservedly applauded, the second Finale of Spohr's much neglected opera "Azor and Zemira" was given with good effect by Madlle. Titiens, Miss H. R. Harrison, Miss Martell, Mr. Vernon Rigby and Mr. Lewis Thomas. A selection from Weber's Gipsy Operetta, "Preciosa," followed, and the rest of the concert was made up of the usual materials. At the second concert, on Thursday evening, the programme commenced with a selection from Mozart's "Le Nozze di Figaro," including amongst other pieces the overture, "Porgi amor" and "Dove sono" (Madlle. Titiens), "Non so più" and "Voi che sapete" (Madame de Wilhorst), and "Non più andrai" (Signor Foli) all of which were sung with much effect. The Sestett "Sola, sola," from "Don Giovanni" (by Madlle. Titiens, Madame de Wilhorst, Miss H. R. Harrison, Mr. Lloyd, Mr. Lewis Thomas, and Signor Foli) concluded the first part. Mozart's "Jupiter Symphony" was the great orchestral feature of the second part, and was received by the audience with a warmth which we have rarely seen exhibited on the performance of a classical piece at a Three Choir Festival Concert. Miss Agnes Zimmermann's execution of Mendelssohn's Rondo Brillante in E flat created an equal amount of enthusiasm, and she was compelled to return to the platform to curtsy her acknowledgments. After a number of miscellaneous vocal pieces, the concert concluded with the National Anthem, which as usual, was about the worst executed composition of the evening.

We have but a few words to add in conclusion. The special character of these Festivals, as we have already said, must always make them welcome, not only to the many residents of the neighbourhood, but to those who are accustomed to hear the finest sacred works performed in the close concert-rooms of the metropolis. Yet it behoves all in authority to remember that the meetings are no longer country gatherings in aid of a Charity, but great musical performances, the merits of which are openly and widely criticised. Neither want of preparation for the due presentation of the works given, nor the singing of inexperienced artists in any portion of them, will therefore now be tolerated; and we are proving our warmest interest in the success of the Festivals, when we express a hope that these truths will be taken to heart in the future. The example set at Hereford, and followed this year at Gloucester, of having an evening performance in the Cathedral affords undoubted proof of the growing desire that the character of the Festivals shall become more decisively sacred. The necessity of having vocalists more especially suited to sing a few popular songs at the secular concerts gives a show of reason for the employment of their services occasionally in the Cathedral; but were such performances abolished, the best interpretation of the Oratorios would be the sole object in view; and this deepening of the religious feeling would, we believe, not only aid the cause of charity, but raise the tone of the Festivals, and give them a more solid claim



to be regarded as a permanent institution of the country.

With the exception of "Gideon," which was directed by the composer, Dr. Wesley conducted the whole of the performances, Mr. Townshend Smith and Mr. J. K. Pyne presided at the organ, and Mr. Done at the pianoforte. We believe that the entire proceeds of the Festival will be about £1000; but a smaller amount than usual was collected at the Cathedral doors. The exertions of the Stewards have been most praiseworthy in the cause; and to those few with whom we were brought into contact, as well as to the indefatigable Secretary, Mr. J. H. Brown, we publicly tender our hearty thanks for the many courtesies which we received at their hands.

### THE PASSION-PLAY AT OBER-AMMERGAU.

(FROM OUR SPECIAL CORRESPONDENT.)

AFTER the Beethoven Festival at Bonn, of which I sent you an account last month, I made the best of my way to Munich, travelling through the whole of one night from Frankfort and arriving about nine or ten the next morning. Hearing that Wagner's "Tannhäuser" was to be performed that evening, I lost no time in procuring a place; and setting off a little before six (the hour of commencing), I had just time to settle down in my seat when the first notes of the overture were heard. I shall not easily forget the effect this fine music had upon me, nor the astonishment with which I found exquisite beauty where I had been taught to look for ugliness, and symmetry where deformity had been expected. I cannot help thinking that when we shall be fortunate enough to have an adequate representation of this great work in London, much of the misconception that now exists respecting the "music of the future" must disappear. Early the following morning the train started for Weilheim, the nearest railway point to Ober-Ammergau. The line runs through the most beautiful country, and charming glimpses are caught of the Bavarian Alps, with their snow-capped summits. For some distance also it passes along the side of a lake of considerable beauty, the shores of which are quite gay with innumerable villas belonging to the wealthier classes of Munich. Arrived at Weilheim, we (for I had picked up friends) rapidly selected the best of a motley collection of vehicles, and set out on the long but exceedingly picturesque drive into the very heart of the mountains now directly in front of us. Our journey first lay through a tract of country which, by its velvet-like turf and fine ornamental timber, was almost an exact counterpart of the private park of an English nobleman, though, oddly enough, here and there were patches which had been dug up and planted with vegetables or grain, quite in the middle of the beautiful stretches of turf, and without the faintest sign of either hedge or ditch to soften the apparent incongruity.

Soon after passing Murnau, the half-way town, the ascent of the mountains commenced, and so steep was the climb in some parts of the road, that both drivers and passengers had to alight, and large relays of horses had been provided to assist in dragging the vehicles up the pass, whilst the pedestrians were made aware then—if they had never known it before—what mountain climbing was.

It was evening before we perceived any indications that we were approaching our destination, though

such indications soon became numerous enough. Vehicles of every conceivable description were now overtaken, slowly wending their way to the one point, their occupants being hardly less remarkable, in the matter of dress and general appearance, than the crazy-looking carts and waggons they were packed in. It was not long before we drove into Ober-Ammergau, and as we had not previously taken lodgings or even places for the play, our consternation was great upon finding considerable crowds of people blocking up every avenue. Signs of a coming storm made matters look all the worse. After trying to obtain lodgings at half the houses in the village with a discouraging want of success, we settled upon the desperate resolve of spending a night in the carriage that had brought us, when one of our party arrived with the welcome news that he had succeeded in engaging a room and getting places for the play. It was not a whit too soon, for we were scarcely housed when the storm burst with tremendous fury and raged far into the night.

As our tickets were not numbered it was necessary we should be up early in the morning for the purpose of getting good places. So, taking a day's provisions, we started about half-past six, and eventually succeeded in securing capital seats.

The stage was now before us with its centre proscenium, two small wings with practicable doors and balcony, flanked by two large openings representing streets in Jerusalem, and return sides. It has been so often described lately as to need no further description now. Equally has the theatre itself been the subject of various drawings in the illustrated journals.

After we had taken our seats, and the novelty of being in an open-air theatre had somewhat worn off, a feeling crept over me which I have no doubt has previously been experienced by many under the same circumstances. A representation was about to take place of the most tremendous events in the history of the world. Not only was our Lord to be personated, but He was to be represented in the most solemn acts—the institution of the Last Supper, the Agony in the Garden, the Death, Burial, Resurrection, and Ascension: all were to be done—and by whom? By common farm-labourers, woodcutters, and the like. Every one has formed his own ideal of these great Scriptural events, and I, necessarily, like the rest. Was my ideal going to be elevated or lowered by this peasant representation? It seemed impossible to be the former, and if the latter, what a terrible thing to have the depressing influence of such a thing constantly in your recollection, and feel that your highest spiritual impression has become permanently debased! These and other like reflections were interrupted by the entrance of the members of the orchestra, of whom the greater part seemed to play brass instruments of various kinds, the remainder of the band appearing to be made up of strings and two flutes. As the time for commencing drew near, the audience gradually became more silent, and showed plainly by their manner with what seriousness they looked forward to the coming performance. A few moments more and the musical conductor quietly took his seat, and in response to his sign the Overture commenced. A few quiet, solemn chords, reminding the musician strongly of the earlier symphonies of Haydn, were soon followed by an Allegro of a brighter character, yet still full of simple, quaint, and tender feeling—these character-

istics clinging to the music throughout the entire Play. The Overture concluded, there was a moment's pause, when from each of the side wings of the stage advanced a number of persons of the most picturesque appearance imaginable. Each is dressed in a long skirt which envelopes the whole figure, over this is a white tunic reaching to the knee, edged with lace, and over the whole is a mantle of a deep rich colour, falling in artistic folds across from the right shoulder where it is fastened. A small gold fillet encircling the head completes the costume. But if the dress of the chorus was remarkable, much more so was the singular beauty of feature and expression of rapt devotion that characterised the faces of these, and indeed every person who took part in the Play. In short, the appearance of the members of the chorus, as they slowly walked in two lines from the opposite sides of the stage and met in the centre, was most impressive. Forming a semicircle, they slowly faced the audience, and after a few introductory notes from the orchestra, the choir-leader—an exceedingly imposing looking man—extending his arm, commenced the Prologue in recitative. After some time the other members of the chorus, who had remained perfectly still, their hands reverently crossed on the breast, with a simple gesture full of dignity, broke in upon the recitative with a chorus in four-part harmony. The effect was perfectly thrilling. At the conclusion of the chorus, which was explanatory of the scenes to come, the singers divided and fell back on each side, the curtain drew up, and the first set scene was displayed, illustrating the expulsion of Adam and Eve from Paradise. During the exhibition of this scene a concerted movement was sung by the chorus, and when the curtain fell, the principal member of the chorus again proceeded to explain the connection between the Type and Antitype. After this, they slowly left the stage.

The moment had now arrived when the Christus was to appear, and a look of almost painful anxiety was on every countenance. The curtain drew up and disclosed an empty stage. Presently, shouts, proceeding apparently from a great distance, were heard, waxing louder as they seemed to come nearer, when one or two persons appeared at the doors of the houses in the side scenes, as though to ascertain what the uproar meant; ere long the head of a procession appeared, and soon the whole stage was filled by a shouting, excited multitude of men, women, and children—some of the latter being little more than infants. Louder and louder swelled their Hosannas, when the object of all this tumultuous rejoicing “meek, and sitting upon an ass,” rode in, accompanied by His twelve disciples. Surely there was not a heart in all that audience, that did not beat fast as the eye rested for the first time upon that pale, sad face, apparently wearied unto death with the weight of “the sins of all the world.” Slowly dismounting from the ass, He, after a few words to His disciples, enters the Temple, and finds traders there carrying on their impious traffic. He upbraids them, and with a simple dignity, impossible to describe, overthrows their money-tables, and drives them with thongs from the place. After speaking a few words to the people, He withdraws with the disciples, and the curtain falls. This ended the first of the seventeen divisions of the Play. The chorus now re-entered, and the Type and Antitype followed in due course, and in the same order as

already described; the two succeeding scenes in the the council-chamber being wonderfully realistic. The third division, the parting of our Lord from His mother, was one of the most touching of all, the whole audience, both men and women, being affected to tears. The fourth division was taken up chiefly by the arrangement between Judas and the Priests for the betrayal of Christ. The fifth division, showing our Lord washing His disciples' feet, was also very remarkable. It was done with such a marvellous grace and dignity that, although the act was thoroughly completed and occupied considerable time, there was no sense of monotony or weariness produced. The following division represented our Lord on Mount Olivet. The disciples fall asleep, whilst the Saviour, bending to the ground, prays aloud three times; at the third time the angel appears strengthening Him. Immediately following this was the scene of the Betrayal. Then came the examinations before Annas, the High Priest, and Caiaphas and the Council; the mocking and buffeting—the latter done with an amount of realism almost too painful to witness; the suicide of Judas; the trial before Pilate, and afterwards Herod; the scourging of Jesus; the investiture with the kingly robe, sceptre, and crown of thorns—a scene which, from its intense reality, was most harrowing to the feelings; the last trial before Pilate—the Virgin Mother being present—ending with His condemnation to death.

Then succeeded the scene of the *Via crucis*: our Lord, sinking beneath the weight of the Cross, and dragged hither and thither by the brutal soldiery, who hail every stumble with shouts of execration and mockery. Simon, the Cyrenian, is however compelled to bear the cross, when our Lord turns to the weeping women, and addresses them in those touching words, “Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children.” The Blessed Virgin with St. John and the Magdalene follow at a distance.

And now, as the great scene of the Redemption draws near, the chorus appears attired in mourning. The principal member no longer sings his *recitative*, but speaks it with an instrumental accompaniment of a mournful character. The curtain then rose upon the scene of the Crucifixion. The three crosses are there. Those on which the two thieves are hanging are already in an upright position. The centre one still lies upon the earth, and upon it rests the figure of our Lord. This is shortly raised and fixed into the ground, during which process the figure drags heavily downward, to all appearance the nails in the hands being the only support. Then the soldiers begin to part His garments between them, and cast lots for the seamless coat. The Blessed Virgin with St. John and the Magdalene now approach the cross, and our Lord utters the words, “Woman, behold thy son.” Soon follows the cry, “Eloi, eloi, lama sabachthani,” which is answered by derisive shouts and laughter from the soldiers. Again He speaks, “I thirst;” and the sponge filled with vinegar is coarsely pressed to His mouth, and quietly rejected. Then with His last parting breath He sighs “Father, into Thy hands I commend My spirit.” Immediately terrible sounds of earthquake succeed, and fear and horror are depicted in every face. Many of those who mocked and reviled Him rush from the scene, whilst a priest arrives and breathlessly announces the rending

of the veil of the temple. The soldiers, however, untouched by these fearful visitations, proceed to break the legs of the two malefactors, and are approaching the body of our Lord when the Magdalene passionately calls their attention to the fact that He is already dead, and defends His Body from their touch; the Centurion, however, with a spear pierces His side, from which flow blood and water; the body is then taken down from the Cross.

A most vivid portrayal of the succeeding events in the history of our Lord follows, viz., the Entombment, the Resurrection, and the Ascension; the latter scene bringing this wonderful drama to a close.

Little remains to be added, except to record one or two general impressions. First as to the acting. From the principal character down to the members of the chorus, the power, grace and appropriateness of action exhibited by each would have suggested that all the theatres in Europe had been ransacked for actors for this play but for one fact. Not once through the whole day did a stage trick exhibit itself. All was perfectly natural. A matter equally astonishing was the manner in which each actor reproduced the conventional appearance of the character he represented, without the use of false hair, beard, or any theatrical arrangements. But most remarkable of all is the fact that the six hundred people who take part in these performances all belong to Ober-Ammergau—a village of only one thousand inhabitants. Perhaps the least satisfactory part of the play was the music. The orchestra—though much better than might have been anticipated in such a place—was by no means perfect. Nor were any of the voices in the chorus at all remarkable—perhaps with the exception of one soprano. It should be mentioned, however, that in addition to many other advantages pertaining to the Christus, his speaking voice is one of the most beautiful and characteristic I ever heard.

To those who are disposed to doubt the advantage of seeing such a performance, I can say with truth, that had the representation come in the slightest degree below the high ideal I had formed in my own mind, the effect upon me would have been disastrous. But, on the contrary, it was higher. And to such as might imagine that a representation of certain historical facts—in a language not clearly understandable, would prove uninteresting, I have only to say that, so intensely entralling was it to me, that from the time of taking my seat—a quarter before seven in the morning—to the time of my leaving it—five o'clock in the afternoon—I had no notion whatever of the passing of time. And had there been nothing else to be said in favour of this Play, the fact that nearly six thousand persons of all nationalities and nearly all shades of religious opinion, met on the ground of their common Christianity, to witness and be deeply moved by a representation of the Redemption of mankind, could hardly fail to be an advantage in these days of sectarian intolerance.

MR. BARNBY'S connection with the Church of St. Andrew's, Wells Street, as Organist and Director of the Choir, has ceased.

We are informed that Mr Horton C. Allison has just completed the composition of a new Oratorio entitled "Prayer," the words of which are taken from St. Matthew's Gospel.

The St. George's Glee Union gave its monthly private concert on Friday the 1st ult. at the Pimlico

Rooms, under the direction of the Conductor of the Society, Mr. W. H. Bridges. The most successful of the concerted pieces were "I was on a bank" (Hullah), "Oh My Love's like a red, red rose" (Garrett), "My lady is so wondrous fair" (Calkin), "The Two Roses" and "The Joy of the Mead Cap," all of which were excellently rendered. The most effective of the solos were "The Sailor's Story" (Smart), and "L'Ardita" (Arditi), charmingly sung by Miss Horder, "Blow high, blow low," by Mr. Redman, a selection from "Zampa," well played on the Concertina by Mr. Williams, and Schulhoff's "Galop de Concert," and "Rosellen's first Reverie," brilliantly executed on the piano by Mr. Otto Hoz. Altogether this was one of the most enjoyable open meetings ever given by this prosperous Society.

SIR JULIUS BENEDICT'S Oratorio "St Peter" is to be performed, under the direction of the composer, at the Norwich Festival next year, and it will also be given at the approaching series of concerts, organised by Mr. Kuhe, at Brighton.

On the 31st August a new chancel which has just been built to the Parish Church of Windermere, was consecrated by Dr. Goodwin, the Bishop of Carlisle, and on the same occasion a new organ of two manuals, by Wadsworth, of Manchester, was successfully inaugurated by Dr. Spark, of Leeds, whose playing at the service, and also at a subsequent Recital, afforded much gratification. The Bishop preached to a large congregation, and took his text from Luke xiv. 23—"Compel them to come in that my house may be filled." In the course of his remarks the preacher said, "There is just one other point connected with the service to which I think it may be well to call your attention. It is that in which the clergyman has much less to do, and in which the people can take part to their hearts' content—the musical portion. Do not think I insist too much upon the externals of musical accompaniments to the service when I argue for the value of good music. I cannot enter upon the question now, but I must say that the service of the Church of England is essentially a musical service, that the Book of Common Prayer is essentially a musical book, and that if we reduce the glorious service which the Reformation provided us to the bare, cold, unmusical skeleton to which it has sometimes been reduced, we do an injustice to the Prayer Book, to the Reformation, and to those of our brethren who are only too willing to make excuse. Do not let us allow all the fascinations of song to be monopolised by the world, the flesh, and the Devil. I recommend nothing beyond the bounds of good taste and sound judgment. But I do believe that of all the compulsions that can be brought to bear upon those who are inclined to make excuses, the compulsion of a musical hearty service is among the most successful."

THE last public rehearsal of the North London Sacred Harmonic Society was held on Tuesday, the 5th ult., "Samson" being the Oratorio selected. The principal singers were Mrs. Broad, Miss Pursey, Miss Bent, Mr. H. Perry, and Mr. Froome, who all acquitted themselves very creditably, especially Mrs. Broad in "Let the bright Seraphim," and the two gentlemen in the duet, "Go, baffled coward." The orchestra, under the direction of Mr. Bent, elicited well-deserved applause, particularly in the "Dead March." The choruses were sung with remarkable precision. Mr. James Boyce conducted.

A CONCERT in connection with the City Vocal Union was held at the large schoolroom, Friar Steet, Carter Lane, on Monday, the 18th ult. The principal vocalists were Misses Mills, White, Ford, Dean, Heavside, Rhodes, and Genery; Messrs. Daintree, Marsh, Innes, Morgan, Lewsey, and Elliott. The choral music was exceedingly well given; and amongst the most successful of the quartets was "Since first I saw your face," by the Misses White and Genery; Messrs. Morgan and



Marsh. A solo by Mr. Elliott, called "Wrecked and Saved," was much applauded. Mr. George Wells conducted, and Mr. T. M. Clark was the accompanist.

### Reviews.

NOVELLO, EWER AND CO.

*Cathedral Services* by George M. Garrett, Mus. Doc. *Cantate Domino* and *Deus Misereatur*, in E flat (No. 7).

NOTWITHSTANDING the fact that all Churchmen rejoice specially in the use of the essentially Christian Hymns, the "Magnificat" and "Nunc Dimittis," yet the "Cantate Domino" and "Deus Misereatur," common to Jews as well as Christians, are none the less edifying as songs of praise, and are doubly welcome as forming a striking contrast to the Evangelical Hymns. Nothing can be more difficult to set to music than the "Cantate Domino" split up as it is into a vast number of short and partially disconnected sentences, on each of which the composer would fain expend his time and elaborate his themes, but which he is compelled to pass rapidly over, in order to avoid extending his work beyond the time ordinarily allotted to the Canticles. On the one hand there is the danger of making no variety at all; on the other, the danger of presenting to the hearer a long string of ill-matched, detached subjects, none of which are worked as they deserve. Dr. Garrett seems to have wisely steered a middle course; there is plenty of variety in his phrases, and they reflect well the spirit of the words, yet he has succeeded in keeping up an unity of style and leaving the impression, that it is the work of one mind, and not, as many, or most of our Cantates appear to be—a pasticcio. There is much novelty both of progression and modulation, which will be better liked on the second hearing than the first. The *Deus Misereatur* does not present to the composer the same difficulties as the *Cantate Domino*, so, as we might expect from such an experienced hand, the whole is smooth, graceful, and good. These services fully sustain the reputation which their predecessors in the keys of D and F have already made.

*Cathedral Services* by G. M. Garrett, Mus. Doc. *The Office of the Holy Communion* (No. 9).

THIS is a complete collection of the music required for this office; it contains a setting of "Glory be to Thee, O Lord," and "Thanks be to Thee, O Lord"; an offertory (Blessed is the man), and *Sursum Corda*, besides those parts ordinarily published. The "Kyrie Eleison" is melodious, and, as it ought to be (but seldom is), somewhat penitential in style. But in choosing for it the key of B flat minor, ending on the dominant (F major), Dr. Garrett has overlooked the probable pitch of many a chanter's voice. As it stands, he can only chant on F, for B flat as the reciting-note would be too high, as well as a most unpleasant sequence to a chord of F. The Creed is highly dramatic, and in it the powers of the organ are utilized with great skill. The offertory would be effective in its place, or out of its place as an independent anthem. The "Sanctus" is most impressive, and for excellence of æsthetical design, surpasses any portion of the service. The "Gloria in Excelsis," a hymn which must inspire musical thoughts to every musical thinker, has received ample justice from the author, in his own style. The whole Office will require a very careful performance, but will be found well worth it.

*A Morning and Evening Service.* Composed by S. P. Tuckerman.

A SETTING of the Canticles which exhibits novelty of treatment is still somewhat rare; and therefore when it is found, combined with other necessary advantages, it deserves commendation. Mr. Tuckerman's Service displays considerable talent. The composer has evidently set himself the task of honestly illustrating the words and varying phrases without reference to the style of any particular period. But in spite of himself the influence of the old English school of church writers occasionally

asserts itself, and the genuine cathedral commonplace breaks out more than once. Where, however, there is so much that is new and good, it would be unjust to dwell upon the few short-comings. The Service is likely to assist in carrying on the movement in favour of greater freedom in the style of church compositions, and if it did no more it would be welcome.

*Nine Hymns.* Set to music by C. Maxted.

A WORD of approval is due to the composer of these tunes, as much for the graceful melody he has given us as the genuine feeling he displays for harmony. The only fault that can be urged against the compositions is a certain degree of restlessness. With a little more sobriety and fewer passing notes, some of these tunes would be charming. We would counsel Mr. Maxted by all means to continue writing.

*If ye then be risen with Christ.* Full Anthem for four voices. Composed by John Naylor, Mus. Bac.

THERE is more freshness and vigour in the treatment of the subjects of this Anthem, than there is originality in the subjects themselves. As a whole it is certainly good, and would be very effective. One or two defects ought, however, to be pointed out; we live in an age when we are allowed even by contrapuntists, to accent our words properly; it is unfortunate therefore that Mr. Naylor gives the whole force of the down-beat to the *the* in the sentence, "At the right hand of God." Such an accent is at least two centuries out of date. The bass part lies rather too high in many places for such voices as are found in ordinary choirs. Second-rate basses might make a good shot to the high E flat (on page 3) from the F below, but should they fail, Mr. Naylor's music will suffer severely. This Anthem promises so well, that we hope soon to see more from the same pen.

*The Lord is my Shepherd.* Sacred Song, for Baritone or Contralto voice. Words from Psalm xxiii, verses 1, 2 and 4. Music by J. Miles Bennett.

A SMOOTHLY written and appropriately harmonised song, which we can unhesitatingly recommend to any baritone or contralto vocalist who can sing words with expression. Mr. Bennett has given a sacred character to his music in excellent sympathy with the words he has selected; and we cannot too much commend the musicianlike manner in which the whole of the accompaniments are written.

*Original Compositions for the Organ,* by Henry Smart. Nos. 7, 8, 9, 10, 11, 12, and 13.

MR. SMART's promise of a series of compositions for the organ is rapidly being fulfilled; and many who are waiting for further contributions will be delighted to find that the present numbers are just as elegant, melodious, and useful, as any of those that preceded them. Nos. 7, 8, and 9 contain six short and easy pieces—two in each number—short and easy 'tis true, but not to be despised on that account by those who consider themselves capable of attacking works long and difficult. The first of those in No. 7, is a sweet morceau of a capital length for general purposes, in the key of D, each of the two themes being introduced on a pedal-point. The second in No. 7 is a very model of beauty, simple enough for a child, and yet full of sweet suggestions to a practised musician. The smooth running passage added to the first theme on its re-appearance is exceedingly happy in its effect. Neither of these pieces adhere rigidly to a common form. The second theme of No. 1 occurs on both occasions in the dominant, and the second theme of No. 2 is (alas!) heard but once. These defections from habitual outline are however deserving of imitation by other writers. Of the two short pieces (Nos. 3 and 4 of the six) contained in No. 8, the first in A major is of that pastoral time (♩) and character, which is so well adapted to inspire a proper frame of mind to those present at the services of the Church. This is somewhat more elaborated than the two preceding "short pieces," being in Sonata-form in all its integrity. The re-entrance of the first theme (after the first inversion of the chord of B flat) is most ingenious

# The Maiden of the "Fleur de Lys."

October 1, 1871.

Words by MARY FREER.

Composed by E. A. SYDENHAM.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

*Allegretto.*

**TREBLE.** *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

**ALTO.** *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

**TENOR** (Sopr. lower). *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

**BASS.** *mf* Near an an-cient hos-tel-rie, Liv'd a mai-den fair to see,

**ACCOMP.** *mf* *Allegretto.*

*mf* Oh! she sang be-witch-ing - ly Tril-la, lil-la, lee. Court - ly knights and

*mf* Oh! she sang be-witch-ing - ly Tril-la, lil-la, lee. Court - ly knights and

*mf* Oh! she sang be-witch-ing - ly Tril-la, lil-la, lee. Court - ly knights and

*mf* Oh! she sang be-witch-ing - ly Tril-la, lil-la, lee. Court - ly knights and

no-bles gay Heard her sing her pret-ty lay, Flatt'ring, foolish words would say,

no-bles gay Heard her sing her pret-ty lay, Flatt'ring, foolish words would say,

no-bles gay Heard her sing . . her lay, Flatt'ring, foolish words would say,

no-bles gay Heard her sing her pret-ty lay, Flatt'ring, foolish words would say,

*mf*

Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,

Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,

Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,

Gai - ly laugh-ed she. Came one day a squire fair, Handsome, hon - est,

*mf*

de - bon - air, He would wed this songstress rare, Much in love was he.

de - bon - air, He would wed this songstress rare, Much in love was he.

de - bon - air, He would wed this songstress rare, Much in love was he.

de - bon - air, He would wed this songstress rare, Much in love was he.

*p meno mosso.*

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

*ff tempo primo.*

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

But, she aim'd at high-er game, Hearts of no - bles sought to tame;

*ff*



Scoff'd and mock'd when - e'er he came, And an - swer'd sau - ci - ly.

*meno mosso.*  
So he left her for her pride, No lord sought her  
*meno mosso.*  
So he left her for her pride, No lord sought her  
*rall.*  
an - swer'd sau - ci - ly. *meno mosso.*  
*rall.*  
an - swer'd sau - ci - ly. *meno mosso.*

*mf* *rall.* *tempo primo.*  
for his bride, And a maid she liv'd and died, Near the "Fleur de Lys."  
*mf* *rall.* *p* *tempo primo.*  
for his bride, And a maid she liv'd and died, Near the "Fleur de Lys."  
*mf* *rall.* *p* *tempo primo.*  
for his bride, And a maid she liv'd and died, Near the "Fleur de Lys."  
*mf* *rall.* *p* *tempo primo.*

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 6d.



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and pleasing. The other piece of this number is very simple and plaintive, but solemn and effective. The two pieces in No. 9 are both adapted for short concluding voluntaries, being for the full organ and in a spirited style. These three numbers—7, 8, and 9,—containing the six short and easy pieces, are as valuable a contribution to an organist's portfolio as any of the more elaborate works of the series. No. 10 consists of an air with variations closing with a "Finale fugato." Like other airs varied, it is well adapted for the exhibition of the ear-tickling solo stops of a good organ, and must have made a sensation when played by Mr. Best at the opening of the organ in the Albert Hall. In Nos. 11, 12, and 13 we again enter upon a series of short and easy pieces, but this time the pieces are shorter and easier than the previous series (in Nos. 7, 8, and 9), the whole of the twelve occupying but three numbers. The third and fourth (in No. 11) are sure to please, the sixth (in No. 12) a "quasi pastorale" is exceedingly graceful, the eighth (in No. 13) is in the author's best style, and the Fughetta (No. 13) makes a solid and substantial close to the series. Masters of the instrument as well as students have to thank our great English composer—Smart, for these his valuable additions to a much neglected branch of musical literature.

*Sonatina for the Pianoforte.* Composed and dedicated to Little Players, by Berthold Tours.

WE have separated this beautiful little Sonata from the other works of Mr. Tours which have been forwarded to us for review because we do not desire that it should form one of a list of the usual class of Pianoforte pieces which might fairly be dismissed with a passing word of welcome. Were the majority of compositions written for young players intended to form their style instead of to cover their want of it, Mr. Tours might simply take his place amongst the earnest workers in the cause of musical education; but when we consider the flimsy pieces upon which the fingers of those young ladies who learn "music" at school are as a rule employed, it becomes our duty to call the special attention of teachers to this unpretentious Sonatina. Because it is through them that the "little players" to whom it is dedicated will most probably have it introduced to their notice. The first movement, in G major, is based on a charmingly fresh and playful melody, both hands being well employed throughout. The theme in E flat, played with the left hand and lightly accompanied with the right, is extremely melodious, and on the return to the original key there are some effective conversational bits leading into the opening subject. For the slow movement we have an elegant Romance in C major, the "Poco più animato" contrasting well with the first theme, and the whole forming an excellent study for expressive playing. The last movement is a well written March, with an effective second subject in the Dominant. The harmonies throughout are neither commonplace nor pedantic; and juvenile pianists will, we think, be pleased with the excellent effects which the composer has enabled them to gain by simple and legitimate means. Mr. Tours has earned the thanks of conscientious professors by the production of this Sonatina; and we shall be glad to see some more pieces cast in the same classical form from his pen.

*Witches' dance,* for the Pianoforte.

*Dreaming.* Sketch for the Pianoforte.

*Ephéméron.* Caprice-Etude, pour l'iano.

*Deux Esquisses* (en forme de Danse) pour Piano.

Composed by Berthold Tours.

THERE is much character in the principal theme of the first of these pieces, but it must be played, as the composer has directed, lightly and with vivacity, the *staccato* being well marked with both hands. The second subject is extremely original—more perhaps in the treatment than the melody—but, like all Mr. Tours's compositions, the whole piece appeals more particularly to those who have trained themselves to the appreciation of something beyond mere tune. The return to the opening theme is highly effective. "Dreaming" has an appropriately

tranquil subject, which is followed by a graceful melody in the Subdominant, flowing dreamily in quavers and harmonised with much skill throughout. The few expressive bars at the end of the piece are in excellent sympathy with its title. "Ephéméron" in the opening theme alternates strangely enough between the harmonies of the key-note and mediant (or third of the scale), and this we frankly say we do not like. Apart from this, there is much to admire in the composition, which is written with Mr. Tours's usual skill. As a study for touch it will be found extremely useful. The last two little sketches—*en forme de danse*—have much merit. No. 1 is a light and playful movement in E flat major, in which good use is occasionally made of a pedal bass. No misplaced modulations occur to perplex a player who expects simple music, variety being gained by change of character instead of change of key. No. 2, in G minor, ending with an unexpected major chord, has a very peculiar subject, in 3 rhythm, commencing with a dotted minim for the first bar, and a triplet followed by two crotchet rests for the second. It is probable that many persons will play this over a great many times before they like it, but we believe in a favorable verdict upon intimate acquaintance. The second theme, in the tonic major, with a long key-note pedal, is melodious, and contrasts well with the quaint subject just referred to. Mr. Tours has shown much versatility in the composition of these pieces; and, although we should be inclined to question the advisability of the use of some harmonies for which he has an evident predilection, we would rather see him write from himself than feebly imitate others.

*Tarantelle,* pour Piano; par Siegfried Jacoby.

IT is difficult indeed to write anything original in the Tarantella form, but agile pianists who wish for one of the latest specimens of this class of composition will find the one before us both brilliant and effective. The composer has, contrary to the usual custom, boldly resolved to keep his principal theme in the minor key throughout; and if, by so doing, his piece sounds somewhat monotonous, he has at least escaped the conventional trick of winding up in the major, the transitional effect of which is the secret of half the success which these dance tunes obtain.

*Child Love.* Words by Sadie. Music by Frederic N. Lühr.

WHEN we say that Mr. Lühr has written an unpretentious melody to some unpretentious words, we have said much more than many imagine, for to be simple in music shows power, and not feebleness. There is no occasion to be childish when we write for children, but we must let them know that we sympathise with them—not by obviously condescending to their level, but by entering their own little world and sharing with them their joys and sorrows. Much of this feeling is shown in the song before us, which may be perhaps more spontaneous than the majority of vocal domestic works from the fact of its being dedicated to the composer's own little daughter. The *legato* phrases in the relative minor are exceedingly effective: and, without claiming any unduly high standard for the composition, we may conscientiously say that it is much better than many of the songs which have obtained a factitious importance through the pernicious "Royalty" system.

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*A Little Story;* for the Pianoforte. Composed by Berthold Tours.

HIGHLY finished sketches like this will do much towards forming the taste of young pupils to the due comprehension of more elaborate works. Mr. Tours never writes vaguely or diffusely; and in the piece before us we discover a definite design, in the interpretation of which an intelligent performer can scarcely fail to imagine some "little story," an idea which the composer wisely favours by refraining from putting any quotation which would betray what was passing in his own mind whilst he was writing the piece. A graceful melody is



given out at the commencement, which is well contrasted by a very original theme in the relative minor. The re-appearance of the first subject, after an episode in the Dominant, is highly effective, and the manner in which it asserts its right to be heard in what may be considered as the coda of the composition shows an inventive power which is too rare to be disregarded. We recommend "A Little Story" with the utmost confidence both to teachers and performers as one of the best specimens of thoughtful little pieces that we have seen for some time.

CRAMER, WOOD AND CO.

*Mendelssohn's First Concerto, in G minor, Op. 25.* Arranged for the Pianoforte by J. Rummel.

OUR readers will know that we have always steadily advocated the arrangements of classical works for the Pianoforte, whatever instrument they have first been written for; and this we have done with the full conviction that although such translations can be of no service to artists who are acquainted with the originals, they will spread a love for the best compositions amongst many who, but for their being presented in this form, would scarcely perhaps even have heard of them. But recent experience has convinced us that amateurs must exercise extreme caution in selecting these transcriptions, for title-pages are not always to be relied upon. The piece before us, for instance, is said to be Mendelssohn's Concerto, in G minor, arranged for the Pianoforte, an announcement which certainly would not prepare any purchaser for the discovery that every movement is cut and hacked about at the mercy of the arranger, not only without any thought about the composer, but without very much as to how the shreds and patches hang together. The first and slow movements remind us of the novels occasionally to be found at sea-side libraries, where two or three pages have been torn out, and the reader is called upon to exercise his ingenuity in guessing the contents of the lost leaves. Mendelssohn lovers will of course throw aside such a piece as worthless, but it is because ignorant pupils under ignorant teachers are apt to be led astray by these arrangements, as they are termed, that, in the interest of true art, we feel bound to enter our protest against them.

ROBERT COCKS AND CO.

*The Minstrel's Song.* Composed for the Pianoforte by Brinley Richards.

THIS piece is scarcely "composed for the Pianoforte," seeing that the theme is that of a song called "The Harp of Wales," by the same composer. Those who know the readiness with which Mr. Richards can throw off graceful passages all lying well under the hands of a pianist who has been carefully trained, will readily believe that, apart from the melodiousness of the subject which forms the groundwork of this composition, the skill with which the leading idea is treated will be certain to make the piece attractive for drawing-room performance. It may be said, too, that the title, "The Minstrel's Song," fully justifies the frequent use of the arpeggios and scales which are woven in with the air.

*Gavotte and Rondo*, from Bach's sixth Violin Sonata.  
*Bourrée*, from Bach's fourth Sonata for the Violoncello  
Transcribed by W. S. Rockstro.

BACH's works must be in the ascendant in the present day, if we may judge by the number of pianoforte transcriptions of movements from his solos for stringed instruments which constantly come before us. If we are not mistaken, Miss Agnes Zimmermann had the honour of setting the fashion both of transcribing and playing these pieces; and a very good fashion it is; one moreover which will always do infinite credit both to the arranger and performer. The Gavotte from the sixth Violin Sonata has been recently noticed by us in a transcription by Mr. Berthold Tours, and we need only say that Mr. Rockstro has performed his task with much skill, rather perhaps

favouring the desire to simplify the passages so as to make them available for the majority of amateurs. The Bourrée from the Violoncello Sonata is a movement which needs no eulogy from us to recommend it. Pianists will find it good, sterling music; and as the arranger has carefully fingered the most important portions of the piece in both hands, much of the difficulty inherent to this class of composition will be smoothed for pupils who are feeling their way without a master.

*My Mother's Voice.* Song. Poetry by G. Bennett.  
*Not a Sparrow falleth.* Sacred Song. Written by W. S. Passmore.

Composed by Franz Abt.

THE title of the first of these songs will sufficiently show that it is of that domestic character the specimens of which scarcely require to be multiplied. The subject, however, is melodious and vocal, and some little variety of treatment in the harmonies—as, for instance, where the opening two bars of the theme, on their repetition, are taken into G minor, instead of remaining in F—lifts the composition above the mere ordinary ballads of the day. We like the sacred song better. The subject is full of feeling, and the harmonies are appropriate and carefully written throughout. After the "Poco più animato," a good effect is gained by the return to the original melody, with the arpeggio accompaniment, the left hand being crossed over the right for the chords on the half bar. An expressive singer may make this song highly attractive.

LEWIS AND WILLIAMS, CARDIFF.

*The Masonic Ritual.* Composed by Fred. P. Atkins, Mus. Bac., Oxon.

MR. ATKINS cannot surely have looked over his proofs, otherwise the number of errors of all kinds must have been seen. There are several mistakes which as they stand would seem to affect the author's claim to the possession of an University degree. Many are clearly printer's errors, but even these should be corrected.

MASTERS.

*Two Hymns*, from the Lyra Devonensis. Set to music by Emily P. Sheppard.

WITH a little experience Miss Sheppard would write a very good hymn tune. Previously, however, it would be necessary for her to go through a course of Thorough Bass and Counterpoint, for although her ideas are admirable, she has not yet acquired the art of correctly expressing them on paper. Judging from the present specimens, however, the suggestion is worthy her consideration.

WEEKES AND CO.

*The Wreathed Garland.* Bolero for Pianoforte. By J. Parry Cole.

A PLEASING and well written Bolero, in D minor, but why called "The Wreathed Garland" we are at a loss to comprehend. The subject is characteristic, but national dances are fatally easy to write, and Boleros, Mazurkas, and Tarantellas are thrown off by hundreds of writers who would find it a hard task to compose a simple movement where symmetry, constructive power and development of subject must be united. Mr. Cole's Bolero may fairly claim a right to be heard; for it is at least as good as the majority of dance pieces written for the drawing-room.

*Why, Colin, dost thou linger.* Song. By Arthur Skeay. THE construction of this song shows an immaturity which is scarcely redeemed by either the theme or its accompaniments, both of which give proof of musical feeling. It commences with an eight-bar melody, which, after a short symphony, comes all over again. Then we have a sort of second part, in the Dominant, and this is followed by the first subject, slightly altered, which ends the composition, one monotonous accompaniment being continued throughout. The words, which relate to the

passion of Colin for Phyllis (two personages whom we had hoped were by this time superannuated), are by no means ill suited for music, but Mr. Skey has not caught the spirit of the olden composers, who first made these love-sick beings famous.

#### BEMROSE AND SONS.

*A Manual of the Theory of Music.* By George Sutherland, Head-Master of St. Andrew's Middle-Class School, Derby.

If music should ever be included amongst the subjects taught in elementary schools, it is absolutely necessary that the text-books used for the purpose should be submitted to a recognised board of professors before they become duly authorised. In his Preface to the Manual, Mr. Sutherland says that it "was originally intended for the author's use in his own school, but at the request of several teachers, he has been induced to bring it before the public." As we can scarcely imagine that the Head-master of a school is, as a rule, the most efficient person to give laws to his pupils on so difficult a science as music, we can only suppose that this is an exceptional case; and if we deal with Mr. Sutherland's Treatise, therefore, not as the work of a thoroughly competent schoolmaster, but as that of a thoroughly competent musician, it is because by publishing a book intended, as he states, for "Members of Parish Choirs, competitors at the Oxford and Cambridge Local Middle-Class Examinations, and pupils of Middle-Class and Elementary Schools," the author challenges not criticism as an amateur, but as a teacher whose precepts are certain to receive universal acknowledgment. In the first place there is in this work no time-table at all from which a tyro can learn. It is very true that a musician should know that "If the semi-

breve  $\text{—}$ , then the minim  $\text{—}$ ," but what a student wants to understand is the real *value* of every note, under all circumstances, and this can only be explained by the old plan of saying that a semibreve is equal to two minims, four crotchets, eight quavers &c., for this is as unfaillingly true as that a sovereign is equal to two half-sovereigns, four crowns, &c.: no unnecessary *ifs* should be given in teaching the first principles. Then to ascertain whether a composition is in a major or minor key, the following directions are given:—"Look what key the signature gives, and if the fifth of that key be sharpened, the piece will be in the minor mode, the minor key being a semitone higher than the sharpened fifth." So that every piece is first to be assumed to be in a major key (no matter how it may commence), and we are afterwards to make the discovery, by encountering a sharpened fifth, that up to this point we have been singing with a totally wrong notion. That this is Mr. Sutherland's fixed idea may be proved by his afterwards saying that "The Tonic Minor signature of any scale may be found at the interval of a minor third above the key-note of that scale," a sentence which would be perfectly unintelligible were we not convinced that with our author the major key rules the whole of music, the minor being admitted as an occasional and allowable licence. In the explanation of Intervals we are told that the illustrations are "taken from the key of C," but considering that not only some which are in the key are avoided (as, for instance, the diminished fifth), but that such examples as a diminished 3rd,  $C\sharp$  to  $E\flat$  are given, we think that a pupil must be somewhat puzzled to understand the construction of a Diatonic scale. Passing over the unfortunate assertion that  $C$  to  $D\sharp$  is a Diatonic Semitone (an error for which we suppose the printer must be held responsible) we are informed that Chromatic Intervals are so called because they "were distinguished by the ancients by red-coloured notes." As the author never explains what Chromatic Intervals are, this account of the origin of their names cannot prove of much service; and of course, for the same reason, the statement that "Diatonic Intervals are augmented by increasing the Major or Perfect Intervals

by a Chromatic Semitone, and they are diminished by diminishing the Minor or Imperfect Interval by a Chromatic Semitone, can convey no possible meaning to a student who has never been taught how to classify the various intervals in his mind at first. We give Mr. Sutherland every credit for his assertion that Rhythm must not be confounded with Time, and indeed we think that the Chapter on the various kinds of Rhythm about the clearest in the book. But his explanation of "Harmony," that subject which has occupied the ripest thought of so many able musicians, is a model of conciseness. After giving the common chord of C and its inversions (marked O) and the Dominant seventh and its inversions (marked P), he says "The Bars marked O represent the Common chord and its Inversions; those marked P represent the Chord of the Dominant seventh and its Inversions. Other chords there are foreign to those in O and P, but they are known as 'Passing Chords'." This information will be a real boon to students who fancied that the comprehension of the theory of chords was a somewhat difficult matter; and will render the many elaborate treatises on Harmony totally useless. In the translation of the Italian words used at the commencement of a piece of music Mr. Sutherland has fallen into the usual error of saying that *Andantino* is "slower than *Andante*"; and curiously enough, although both *eto* and *ino*, in Italian diminish the force of a word, he only admits this in the case of the former, for he says *Larghetto* is "not so slow as *Largo*," and that *Allegretto* is "not so fast as *Allegro*." He does not even mention the *Acciacatura*, and mixes up *Appoggiaturas* and *Grace notes* together, not seeming to be aware that although all *Appoggiaturas* are *Grace notes*, all *Grace notes* are not *Appoggiaturas*. We have little doubt that our author will consider us unduly severe upon his little book, but he must recollect that we are not expressing opinions but pointing out errors. "Facts are stubborn things," and as we do not dispute Mr. Sutherland's power to correct the mistakes of daily occurrence in teaching subjects which he has made the study of his life, he must excuse us if we claim the same privilege for ourselves.

*Parochial Church Music.* Remarks reprinted from the "Huyton Parish Magazine."

A TRACT which, professing to deal with the humble subject of church music, begins with the sentence "There are probably very few persons who are insensible to the influence of music on the human mind" would apparently promise some heavy reading, and scare timorous readers at once. The more enterprising student might however find that it is not well to trust to first appearances, for there is much in this little book that will repay a careful perusal. Not that any new theories are advanced, or that the old ones are placed in a new light, but simply the ancient truisms are once more ventilated, and attention attracted to those facts which somehow the clergy and laity alike so frequently lose sight of.

For example we are told that the music of the church "should be the best that can be had,"—"should also be solemn," and "free from all secular associations." This is incontrovertible, and yet how few churches in England are free from the sin of using hymn tunes of the most coarse, vulgar, and debasing kind, which are defended on the utterly inadequate plea that the people sing them. Do not the people sing the good tunes also—"Abide with me," "Jerusalem the golden," "O come and mourn with me," and a multitude of others?

A defence of the practice of intoning the service then follows, supported by quotations from papers read on various occasions by the musical professors of Oxford and Dublin, and the Rev. J. B. Dykes, the strongest argument being that where the alternative of "said" or "sung" is offered, it is natural to choose the one which excludes any possible evil arising from peculiarity of delivery, and ensures audibility to the greatest extent. We cannot, however, agree with the advice that  $D\sharp$  or  $E$  should be selected as the reciting note, experience having proved that  $G$  is the most

advantageous one to use, being neither too high for a bass voice, nor too low for a tenor.

Our author then proceeds very properly to condemn double chants, showing how the antithetical parallelism of the Psalms is utterly ruined by their use. The "Services" or ornate settings of the Canticles are next passed in review somewhat laboriously and unsatisfactorily, a penitential setting of the Kyrie being recommended, and a monotone Credo, or "Marbeck's arrangement; the latter being, in addition to its appropriateness, entitled to the regard of churchmen for its antiquity." (!) This is one of the strangest arguments that could possibly be conceived; for, apart from other considerations, there are several other "arrangements" of the Credo with about equal claims to high antiquity, and certainly of superior merit. Therefore why Marbeck, except that it has been popular amongst certain parties usually more remarkable for Catholicity than correctness of musical taste. Anthems and Hymns are then sensibly discussed; after which a chapter is devoted to the important subject of the Offices for the solemnization of Matrimony and the Burial of the Dead. In regard to the latter, a setting of a simple and beautiful kind by Mr. John Goss was issued some time ago, with which our author does not seem to be acquainted, and as he deprecates the scarcity of settings, it would appear advisable to draw his attention to it.

Although the pamphlet would be greatly improved by compression, it is as it stands worthy the attention of all who are interested in church music.

### Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—With reference to "An Observer's" letter appearing in the *Musical Times* for the present month, and your editorial note at foot, I venture to ask if anyone can be surprised at the low salaries paid to organists when such persons as "A. Z.," "W. R.," and "A. H. G.," advertise for situations (page 198 of the present month's paper) and that they will undertake the duties "gratuitously, salary being no object."

I am especially disgusted that "W. R." holding, as he says, a "first-class appointment in the City," should stoop so low as to offer his and an assistant's services gratuitously, "stipend no object," and by so doing not only degrade himself but the profession of which, by his advertisement, he would appear to be a member. Apologising for troubling you,

I remain, Sir,

Yours truly,

ANOTHER OBSERVER.

### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notices sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The correspondent who sends us the slip from the "Sheffield Daily Telegraph" is informed that, although "yesterday" may be a sufficient date to those who have the newspaper in their hand, it is not of much service when a notice is cut out and enclosed to us in a letter. We trust that this will be a hint to many others who constantly furnish us with similarly vague communications.

A. B.—We can take no notice of a letter which has been sent to, and inserted, in another journal.

C. KROLL LAPORTE.—The interesting account of Beethoven's last moments, furnished us by our correspondent, has already appeared in English musical publications.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

COBHAM, SURREY.—The Thanksgiving Services for the late harvest were held in St. Andrew's Church on Thursday, the 21st ult., being St. Matthew's Day. The services commenced with a choral celebration of Holy Communion at 8 a.m. Order of services.—Processional Hymn 385 A, and Mr. "Onward, Christian Soldiers." The Choir and Priests, with their banners, walked in procession round to the west entrance. Dr. Hayne's Communion Service was sung, and a selection from the works of Gounod was played on the organ during celebration. At 11 o'clock nearly a thousand of the parishioners joined the procession from the parochial schools to the Church, headed by a military band, to Choral Matins at 11.30 a.m. Processional Hymn 360, "We plough the fields." The "Ferial Responses," by Barnby, were sung. *Te Deum*, Young in G; *Jubilate*, fifth time, first ending. Hymns 370 and 223, "Come, ye thankful people." The singing was greatly praised; indeed the choir is acknowledged to be the best in the deanery. Mr. Brooke, the organist and choir-master, played with much effect Beethoven's and Handel's Hallelujah Choruses at the conclusion of the service. The sermon was preached by the Rev. G. Baneks (vicar). The Church was chastely decorated with wheat, fruit, and flowers. Dinner, tea, and a variety of sports were provided for the parishioners and friends; and at the conclusion, three cheers were given for the vicar and Mrs. Baneks, who richly deserve the warmest thanks for so successfully carrying out the festival.

DUDELEY.—A crowded congregation assembled at the Harvest Festival, in the Parish Church, on Tuesday, the 19th ult. The Church was magnificently decorated for the occasion. The sermon was preached by the Rev. Sir Lovelace Stamer, Bart., Rector of Stoke-upon-Trent. The service was ably intoned by the Rev. William Revner Cosens, M.A., Vicar of Dudley. The service, which was a full choral one, was rendered by about 90 voices. The Psalms were sung to Battishill and Ouseley: *Cantata Domino* and *Deus Misaeretur* to Monk and Turle. The Anthem was by Goss—"The Glory of the Lord," which was admirably sung. The Anthem was conducted by the Choir-master, Mr. G. H. Mainwaring; and Mr. H. J. Blunden presided at the organ with much ability. The collection amounted to the sum of £22.

GLASGOW.—A performance of sacred music was given by the Glasgow Choral Union, in the Cathedral, on Saturday afternoon, the 16th ult., before a large and appreciative audience. The most important pieces performed were Mendelssohn's Psalm, "Why rage fiercely;" Purcell's Anthem, "O Sing unto the Lord;" Gounod's "Ave Verum" (in E flat); Goss's Harvest Anthem, "I will magnify Thee. O God;" Mendelssohn's Chorus for male voices, "Beati Mortui;" and the "Benedictus" from Schubert's Mass in F. The singing is described by a local paper to have been unequalled; but the utmost praise is awarded for the very fine rendering of Purcell's Anthem, Gounod's "Ave Verum," and Goss's "I will magnify Thee." Mr. Lambeth conducted with his well-known efficiency, and Mr. Peace presided at the harmonium.

LLANDAFF.—The annual gathering of the Parochial Choirs of the Diocese of Llandaff took place on Wednesday, the 6th ult., when Llandaff Cathedral was as usual the centre of attraction to thousands of visitors. In consequence of the large number of Welsh-speaking worshippers in the Church, the choral festival is once in two years held entirely in Welsh, as from the existence of the two languages in the diocese, it is impossible to collect on any one occasion all the parish choirs. More than one-half of them do not understand Welsh sufficiently to join in a Welsh service; while others again have as almost an imperfect acquaintance with the English language. As the choirs marched into the Cathedral they were divided at the eastern end of the nave. By 11 o'clock nearly all were seated, when the conductor, Eos Llechyd, appeared, and Mr. Aylward presiding at the organ, a short rehearsal took place. In about half an hour the doors were thrown open and the public admitted. So popular had the festival become, that the spacious nave was insufficient to accommodate the throng outside who pressed forward to be admitted, and nave, clerestory, and presbytery were filled, hundreds standing upon the steps and the slope leading to the west entrance. The morning service commenced as usual with a procession of the surpliced clergy from the prebendal house. On reaching the western door the clergy commenced singing the Processional Hymn, the choirs joining with the chorals. The Rev. W. Howell intoned the service; the first lesson being read by the Rev. Canon Jenkins, of Llanyew, and the second by the Rev. Canon Morgan, of St. Mary's, Cardiff. The choral part of the service was rendered with more spirit and precision than have ever been known at these gatherings. With the exception of the first chant, which was Gregorian, the whole of the music was Anglican, and was well adapted for choral purposes. The sermon was preached by the Rev. W. Evans, vicar of Rhymney, from the text, "O come, let us sing unto the Lord."



At the conclusion of the sermon an old Welsh hymn tune was sung, during which the collection was made, which amounted to £13. 10s. After the service, the Bishop and the Dean entertained the clergy and their friends at Bishop's Court and the Deanery. Much credit is due to the Rev. E. Jones, of Bedwelty, who almost unaided has carried through the entire arrangements for the festival.

**LIANELLY.**—On the 28th August a musical festival, on behalf of the Village Hospital, was held, which proved a complete success. The Pavilion erected especially for the occasion in the Market-place, and calculated to accommodate 4000 persons, was well filled. The programme was divided into two parts, the first being a musical competition, and the second an evening concert. Mr. Brinley Richards was the adjudicator of the prizes; and before entering upon his duties, he spoke most warmly and eloquently upon the good that must accrue from meetings like this, not only in a musical but a social point of view. Prizes were awarded for the rendering of Barnby's "O Paradise" (by a juvenile choir); of an anthem, by Joseph Parry (competed for by three choirs); of Mendelssohn's "Rise up, arise" (also competed for by three choirs); and many others which we have not space to enumerate. The evening concert was inconveniently crowded, and the several artists who appeared found it difficult to obtain a satisfactory hearing, in consequence of the confusion which arose amongst the audience. The vocalists were Miss Annie Edmonds, Miss Watts, Miss Liewelwyn Bagnall (of the Royal Academy of Music), Miss Marlon Severn, Mr. Carter, and Mr. Winn. Mr. Brinley Richards was also engaged to give a pianoforte solo. Mr. C. Vileon Harding ably sustained the duties of accompanist.

**MARGATE.**—At the Hall-by-the-Sea several artists of ability have appeared during the past month, amongst whom we may mention Miss Blanche Reeves, Miss Katherine Sinclair, Mr. Edward Cotte, and Mr. Orlando Christian. Miss Reeves, in "The Skipper and his Boy," Miss Sinclair, in "Lillie's Good Night," Mr. Edward Cotte, in "The Bay of Biscay," and Mr. Christian, in "O, ruddier than the Cherry," and the ballad "Farewell," elicited warm applause. Some well arranged operatic selections by the band were highly successful. The Hall has been crowded every evening.

**NEW ZEALAND.**—The Christchurch Musical Society gave another of its Quarterly Concerts on the 9th June, consisting of Mendelssohn's Oratorio, *St. Paul*. The band and chorus mustered over 100 performers, under the conductorship of Mr. Robert Parker, late assistant organist of King's College, London. Herr Blinz very efficiently led the orchestra. The soloists were Miss Ada Taylor (Soprano), Mrs. Robinson (Contralto), Messrs. A. Appleby and H. Thompson (Tenor), and Dr. Haast and Mr. J. Lea (Bass). The performance was in every respect highly satisfactory.

**PENRITH.**—The Second Festival of the Association for the Improvement of Church Choirs in the district round Penrith took place in the Parish Church on Thursday, the 31st August. The choirs numbered upwards of 200, fifty of whom were surprised; and there was a marked improvement in the manner in which the music was rendered. The service commenced with the Processional Hymn, "Saviour, Blessed Saviour." The Psalms were sung to single chants, viz. Hackett in B flat and Macfarren in B flat. Magnificat, Dupuis in G; Nuno Dimititis, "Chatoes," in E flat. The hymn after the third collect was "Hark the sound of holy voices," and was sung to a very fine tune by Dr. Dykes, in A flat. The other two hymns were "Hymns Ancient and Modern" 304 and 368. The service was concluded by the hymn "O Paradise;" and as the choir and congregation dispersed, the organist played Mendelssohn's War March of the Priests from *Athalie*. The service was intoned by the Revs. S. J. Butler and G. Lightfoot. The Lessons were read by the Revs. G. F. Weston and C. H. Gem; the Rev. Canon Prescott being the preacher. The organist of the Church, Mr. R. B. Bateman, presided at the organ.

**PENZANCE.**—A concert was given in St. John's Hall, on the 19th ult., by the members of the Penzance Choral Society, under the able direction of Mr. J. H. Nunn, A.R.A. The programme opened with Romberg's *Ley of the Bell*, of which a very satisfactory performance was given. The part of the Master was energetically sung by Mr. S. White, and the remaining solo parts by Miss Vingoe, Miss Cook, Messrs. Sampson, H. White and Berriman. The second part of the concert commenced with a fine rendering of Sir W. S. Bennett's *Caprice in E. Op. 22*, for pianoforte, with orchestra, by Miss Symons, of Camborne, and also comprised the scene, "Softly sighs," from *Der Freischütz* (the singing of which, by Miss Vingoe, created a marked effect with the audience), and Locke's music to *Macbeth*. Messrs. W. C. Hemmings and R. White, Jun., occupied, with their usual ability, the posts of principal violin and organ respectively.

**RAMSGATE.**—The Harvest Festival on Sunday, the 10th ult., at St. Mary's Church, was of the most hearty and joyous character. The church was beautifully decorated with corn, hops, fruit, and flowers, the decorations of the altar being especially choice, surpassing in effect any on previous festivals. The congregations both in the morning and evening were so large that all could not be accommodated with seats. At the early celebration there were forty communicants, and at the late celebration, which was choral, about a hundred. The offertories throughout the day amounted to nearly £24. The musical portion of the service, under the able and careful direction of Mr. Thorne, the organist, was well rendered, the Anthem from Haydn's *Creation*, "The Heavens are telling," being sung with great precision and spirit, and the

Hallelujah Chorus in the evening being given with marked effect at the close of the service. The text of the morning sermon, preached by the Incumbent, was from Psalm cxliv., 13, 14, and that of the evening, preached by the Rev. H. J. Wardell, curate, was from the Gospel of the day.

**SKELMORLIE.**—On Friday, the 25th August, an evening concert was given by the members of the Skelmorlie Parish Church Choir, under the management of their organist and choir-master, Mr. J. E. R. Senior, assisted by Miss Fawcett, of the Yorkshire concerts. The choir rendered the following pieces:—"The Welcome Home," three of Mendelssohn's Part-Songs, "The Cuckoo," "Spring with fairy foot returning" (*William Tell*), "All among the barley," "Slow in the eastern sky," and the Gipsy Chorus (*Preciosa*). Miss Fawcett was highly successful, and received a well-merited encore, in the song, "By the margin of fair Zurich's waters." In the duets, "I've wandered in dreams," and "Home to our mountains," she was joined by Mr. Senior, who also played a pianoforte solo, and accompanied the vocal music. An organ Recital was given by Mr. Senior in the church on Wednesday, the 30th August. The programme included the Overture, *Occasional Oratorio* (Handel); "Marche Solennelle" (Schubert); "Toccata and Fugue" (Bach); Mendelssohn's 5th Sonata; "Harmonious Blacksmith," arranged by Dr. Chipp; War March of the Priests (*Athalie*); and the "Hallelujah" from Beethoven's *Engeli*. Several solos and anthems were sung by the choir and Miss Fawcett, including "O Lord my God" (S. S. Wesley), "From mighty kings," "Let the bright Seraphim," "Who shall be fleetest" (Barnby), and "I mourn as a dove" (Benedict).

**SOUTHEA.**—An amateur concert was given at the Portland Hall on Wednesday evening, the 6th ult., in aid of the fund for the Organ of St. Jude's Church, which has been recently enlarged by Messrs. Gray and Davison. Mrs. Perry Smith and Mrs. Frank Conway Gordon sang exceedingly well, and Miss L. Jeaffreson (who possesses a good contralto voice) was highly successful in "Batti Batti." Mr. C. E. McChene's song was effectively rendered and received a decided encore as did also the duet, "Love and War." Mr. Benson sang with much taste and precision, receiving an encore for his song, "Medjö;" and Mr. Hardy's "Yeoman's Wedding Song" was also re-demanded. The Pianoforte Solos, by Messrs. St. George and Rabbit, were given with considerable executive talent. The band, under the direction of Herr Kreyer, performed in a manner which elicited warm applause, especially the glees at the end of the second part, which were given with such effect as to be encored.

**WOBBURN, BEDS.**—The last festival of the season in connection with the Church Musical Society for the Archdeaconry of Bedford, was held on Thursday, the 7th ult., at Woburn Parish Church, and passed off in a highly satisfactory manner. The choirs, numbering about 500, were accompanied by their Clergy. The hymns (from "Hymns Ancient and Modern") were given with much precision and earnestness, the gradations of tone being well observed. The prayers, &c., were intoned by Rev. C. Brereton, of St. Mary's, Bedford. Notwithstanding the difficulty of the anthem (by J. Barnby), "I will lift up mine eyes unto the hills," it was excellently sung. Mr. W. H. Byfield, organist of the Parish Church, Amphil, presided with great ability at the organ. Whilst the congregation was leaving the Church, Mr. Byfield played a solo and chorus, by Rossini, and a piece by W. T. Best. After service the choir and visitors were entertained at tea in Woburn Park, by his Grace the Duke of Bedford; Lady Elizabeth Russell kindly presiding.

**WORTHING.**—On Thursday, the 31st August, a new organ, by Messrs. Foster and Andrews, was opened at St. George's Church. After Morning Prayer a sermon was preached by the very Rev. Dr. Hook, Dean of Chichester. Miss Palmer played the services, and Mr. H. S. Cook, organist of the Chapel of Ease, performed the voluntaries and several pieces at the conclusion of the services. In the evening Mr. C. E. Willing, of the Foundling, London (who kindly volunteered his services), gave an organ Recital, displaying the qualities of the instrument to great advantage.

**ORGAN APPOINTMENTS.**—Mr. T. Stodart Beswick, Organist and Choir-master to Holy Trinity Church, Bingley, Leeds.—Mr. George F. Le Jeune, from St. George's Church, Montreal, to Pearl Street Congregational Church, Hartford, Conn.—Mr. R. J. Fowler, from Knex Church, to St. George's Church, Montreal.—Mr. William Nivin, from Zion Church, to St. Paul's Church, Montreal.—Mr. W. Reeves, to St. Thomas's Church, Hackney Road.—Mr. George Legge—formerly organist of St. Mary, Haggerston—Organist and Choir-master to St. Thomas (late Archbishop Tenison's Chapel), Regent Street.—Mr. Rawdon Robinson, to Providence Place, Clackheaton.—Mr. John Smyth, Organist and Choir-master to St. Philip's Church, Sydenham.—Mr. H. Housley, late of St. Matthews, Nottingham, Organist and Choir-master to St. Luke's, Derby.—Mr. W. Staton, Organist and Choir-master to St. Peter's Collegiate Church, Wolverhampton.—Mr. J. E. Richardson, Organist and Choir-master to St. Agatha's Church, Finsbury.—Mr. Martin Schneider, Organist and Choir-master to St. John's Church, Bootle, Liverpool.—Mr. F. Thackway, jun., to James Chapel, Woolton.

In the notice, in our last number, of the appointment of an organist at Bexley Heath, the name should have been Mr. Edmund Whomes, instead of Mr. Edmund Thomas. We must again request that correspondents will be more careful in their signatures.

**DURING THE LAST MONTH,**

Published by NOVELLO, EWER &amp; CO.

**MOZART.**—Le Nozze di Figaro. Opera, edited and translated by Natalia Macfarren; being Vol. X. of Novello's Octavo Edition of Operas. Containing the music of all the recitatives, and being the only complete cheap edition. Paper covers, 2s. 6d.; scarlet cloth, 4s.

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### SONGS.

|                                       |   |   |  |   |   |
|---------------------------------------|---|---|--|---|---|
| Crocus gathering - - - - -            | 2 | 6 | My heart is sair for somebody - - -        | 2 | 6 |
| After war - - - - -                   | 2 | 6 | Blow, blow, thou winter wind - - -         | 2 | 6 |
| Oh, that we two were Maying - - -     | 2 | 6 | Exile's Song - - - - -                     | 2 | 6 |
| Love, I may not tarry here - - -      | 2 | 6 | Six Four-part Songs (S.A.T.B.), 8vo., 1s., |   |   |
| The Stars are with the Voyager - -    | 2 | 6 | or singly—                                 |   |   |
| Sweetly glows the early morn - - -    | 2 | 6 | Fairy Song ... .. Svo. Folio. Vocal        |   |   |
| The Ringlet—No. 1. Your Ringlets that |   |   | Good night ... .. 0 3 1 0 0 6              |   |   |
| look so golden gay - - - - -          | 2 | 6 | Gone for ever ... .. 0 1½ 0 9 0 4          |   |   |
| No. 2. O Ringlet, I kiss'd you night  |   |   | Flowers ... .. 0 3 1 0 0 6                 |   |   |
| and day - - - - -                     | 2 | 6 | To Daffodils ... .. 0 1½ 0 9 0 4           |   |   |
|                                       |   |   | Good morrow ... .. 0 3 1 0 0 6             |   |   |

### PIANO.

|  |     |     |                                     |     |     |
|--|-----|-----|-------------------------------------|-----|-----|
| Sonate für Pianoforte und Violin, Op. 16 | 15  | 0   | Marche. Op. 13 - - - - -            | 2   | 6   |
| Mazurka. Op. 11 - - - - -                | 3   | 0   | Ditto. Arranged for the Organ by J. |     |     |
| Presto alla Tarantella. Op. 15 - - -     | 3   | 0   | Stainer - - - - -                   | net | 1 6 |
| Bolero. Op. 9 - - - - -                  | 4   | 0   | Drei Clavierstücke—No. 1, Caprice - | 3   | 0   |
| Barcarolle. Op. 8 - - - - -              | 3   | 0   | No. 2, Auf dem wasser - - - - -     | 3   | 0   |
| Gavotte. Op. 14 - - - - -                | 2   | 0   | No. 3, Scherzo - - - - -            | 3   | 0   |
| Ditto. For Organ by W. J. Westbrook      | net | 1 6 | Spring Melody - - - - -             | 2   | 0   |

### ARRANGEMENTS.

|  |   |   |   |   |   |
|--|---|---|---|---|---|
| Bourée in E♭, by J. S. Bach - - - -        | 2 | 6 | Allegretto alla polacca, from Beethoven's |   |   |
| Bourée in C, by J. S. Bach - - - -         | 2 | 6 | Serenade, Op. 8, for Violin, Viola        |   |   |
| Gavotte in G, by J. S. Bach - - - -        | 2 | 6 | and Violoncello - - - - -                 | 3 | 0 |
| Second Concerto. Composed for the Harp-    |   |   | Mennetto from ditto, ditto, Op. 9. No. 2  | 3 | 0 |
| sichord or Organ by G. F. Handel -         | 5 | 0 | No. 4 of R. Schumann's Skizzen für den    |   |   |
| Scherzo from Beethoven's Trio, for Violin, |   |   | pedal Flügel (Sketches for the Pedal      |   |   |
| Viola and Violoncello, Op. 9. No. 1 -      | 3 | 0 | Pianoforte) - - - - -                     | 3 | 0 |

## Compositions by Berthold Tours.

### SONGS.

|                                   |   |   |  |   |   |
|-----------------------------------|---|---|--|---|---|
| Tears of Childhood - - - - -      | 3 | 0 | A wish - - - - -                       | 2 | 0 |
| (Sung by Miss Edith Wynne).       |   |   | How shall I picture thee, ladye fair - | 3 | 0 |
| To Blossoms - - - - -             | 3 | 0 | Oh say not woman's love is bought -    | 2 | 6 |
| Stars of the Summer night - - -   | 3 | 0 | O mother dear, good night - - -        | 2 | 6 |
| The Sea hath its pearls - - - - - | 3 | 0 | (Sung by Madame Patey).                |   |   |

### PIANO.

|                                       |    |   |   |   |   |
|---------------------------------------|----|---|---|---|---|
| Berceuse - - - - -                    | 3  | 0 | Séraphine. Morceau de Salon - - -       | 4 | 0 |
| A Juvenile Album, containing eight    |    |   | Ephéméron. Caprice Etude - - -          | 3 | 0 |
| characteristic pieces for four hands, |    |   | Sonatina. Dedicated to Little Players - | 4 | 0 |
| intended to be played by Master       |    |   | Dreaming. Sketch - - - - -              | 3 | 0 |
| and Pupil (primo part being kept      |    |   | Deux Esquisses (en forme de danse) -    | 3 | 0 |
| generally within the compass of five  |    |   | Witches Dance - - - - -                 | 3 | 0 |
| notes) - - - - -                      | 10 | 6 |   |   |   |
| No. 1. Hector - - - - -               | 2  | 0 | No. 5. Master Jackey - - - - -          | 2 | 0 |
| 2. Victorine - - - - -                | 2  | 0 | 6. Evangeline - - - - -                 | 2 | 0 |
| 3. Willie - - - - -                   | 2  | 0 | 7. Sydney - - - - -                     | 2 | 0 |
| 4. Mary - - - - -                     | 1  | 0 | 8. Grace - - - - -                      | 3 | 0 |

### SACRED MUSIC.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| Blessing, glory, wisdom. Octavo - -       | 0 | 4 | O Salutaris hostia. Motett. For Soprano                       |   |   |
| Blessed are they that dwell in Thy house. |   |   | Solo and Chorus, with Organ - - -                             | 1 | 0 |
| Full. 4 Voices. Vocal Score - - -         | 1 | 0 | A Morning Communion and Evening                               |   |   |
| Do. Octavo, 1½d. Vocal Parts - - -        | 0 | 6 | Service, in F, for Voices in unison                           |   |   |
| In thee, O Lord, have I put my trust.     |   |   | and organ - - - - -   | 1 | 0 |
| Full. 4 Voices. Vocal Score - - -         | 1 | 0 | Or singly:—   |   |   |
| Do. Octavo, 3d. Vocal Parts - - -         | 0 | 6 | Te Deum, 3d.; Jubilate Deo, 2d.; Kyrie eleison, Nicene creed, |   |   |
| God be merciful unto us. For 8 Voices.    | 1 | 6 | Sanctus and Gloria in excelsis, 6d.; Magnificat and Nunc      |   |   |
| Vocal Parts - - - - -                     | 1 | 6 | dimittis, 3d.   |   |   |
| O Saving Victim. Motett. For Soprano      |   |   | Do., for Four Voices. Octavo - - -                            | 1 | 6 |
| Solo and Chorus, with Organ - - -         | 1 | 0 | Or singly:—   |   |   |
|   |   |   | Te Deum, 4d.; Jubilate Deo, 3d.; Kyrie eleison, Nicene creed, |   |   |
|   |   |   | Sanctus and Gloria in excelsis, 9d.; Magnificat and Nunc      |   |   |
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